Nos. 21

WALKER'S QUARTERLY

MILES EDMUND COTMAN

(1810-1858)

With a Catalogue of Fifty Drawings by him selected from the Bulwer Collection

BY

C. F. BELL

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Plate I.

MILES EDMUND COTMAN.

Photo. by Donald Macbeth, London.

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The Publisher and Compiler of the following pages wish to express their very great indebtedness to Mr. Henry M. Hake, of the Department of Prints and Drawings, British Museum, who was so good as to collect, from manuscript sources in the Museum, most of the original materials made use of in the introductory essay. Mr. Hake is also responsible for the lists of works contributed to public exhibitions by Miles Edmund Cotman.

MILES EDMUND COTMAN

THE origin and object of the very large collections formed, to illustrate the topography of Norfolk, by the Rev. James Bulwer (born 1794, died 1879), have been fully described in a previous number of this QUARTERLY (Nos. 19 and 20), dedicated to the series of drawings by John Sell Cotman, forming an important part of them. The present group of works by that master's eldest son — Miles Edmund — also consists mainly, and for the same reasons, of architectural subjects, but includes a somewhat larger proportion of material of the nature of pure landscape. Broadly speaking, however, the principal theme of both series may be said to be the English Parish Church. The exteriors, still sometimes as late as 1840, roofed with venerable thatch, not as yet rising, with walls flayed starkly of the remains of their original plaster covering, out of smug plantations of crude Carrara marble crosses. The interiors likewise, still clothed with mediæval *intonaco*, paved with undulating brickwork and vari-coloured grave-slabs, with clear windows revealing the sky and tree-tops,

and chancels unvulgarised by pattern-book ecclesiastical upholstery. Thus, although the churches of Norfolk have suffered less from restoration than those of any other English county, these drawings possess, merely as records, archæological as well as sentimental interest apart from the other qualities on account of which they have now come to be exhibited and described here.

But their foremost claim to attention lies in their revelation of Miles Edmund Cotman, for the first time to all but a very few students, as a fine artist in water-colour, a "little master," no doubt, but one endowed with a versatility of inspiration, if that be not too strong a word to use, and a complete armoury of technical resource of a very uncommon order. Hitherto, he has always been spoken of as the shadow and mimic of his illustrious father. Even so well-informed an historian and experienced a critic as Mr. W. F. Dickes, in his "Norwich School of Painting" (1905, *p.* 413), prefaces his account of Miles Cotman by remarking that "In a family united as that of John Sell Cotman, the sons who follow their father's profession merge their lives in his," adding that Miles "only lived an independent life for sixteen years." How true it is that he was, in fact, able at times to merge his style in that of his father and collaborate with

No. 6. On the Yare, Coldham Hall.

him with such self effacement that it is impossible to say where the father's handiwork ends and the son's begins, it will be our first business to show; for drawings in which Miles Edmund executed important passages may not unfairly be classed amongst his works. But also, and here the illustrations afforded by the present collection give valuable help, it is a duty to show how completely false is the complementary assertion that Miles' independent artistic personality was overcrowed or eclipsed by his father's influence during the whole of the latter's lifetime.

Miles Edmund Cotman was born on the 5th February, 1810. He must have early shown precocious artistic talent, as he was only thirteen when he contributed his first drawing to an exhibition at Norwich. The earliest works by him at present recognisable are probably some drawings of woodland scenery and marine subjects, in black-and-white chalk on bluish grey paper, forming part of a series once bound in a folio and used by the artist as teaching material for his pupils at King's College School. They are now in the Ashmolean Museum. Some of these sheets are inscribed in a round childish hand and dated 1828. Along with them are similar drawings by John Sell Cotman, bearing notes in his

writing. In the matter of the drawings themselves it is often difficult to distinguish the youth's work from the man's, indeed in the case of those without writing it is generally impossible to do so.

When, in January, 1834, the elder Cotman left Norwich to take up his duties as drawing master at King's College School, London, he felt that his son had become so closely identified with him in principle as an artist and teacher that he could safely bequeath his Norfolk pupils to Miles's care. An amusing passage in a letter from Miles to his father, dated February 6th, 1834 (British Museum, Add. MS. 37029), shows that the family tradition and style had secured recognition, not invariably appreciative from the Norwich public, and that Miles was accepted as its reigning exponent. He relates how he called upon a certain Mrs. Chapman, the mistress of a school, "quite expecting she had determined on having me as drawing master." Unluckily, however, the lady had not only failed to come to any such decision, but she had amongst her pupils one who, as she assured Miles, "WILL NOT learn of a Cotman, either Father or Son, one who is a staunch admirer of Crome's style and cannot endure ours." Occupying without conviction this storm-centre in the battle-field of style, Mrs.

Chapman enquired whether Miles "had any objection to teach all those pupils she had control over, and allow Crome to teach those who chose to be so taught." With the knowledge, gained from the Bulwer Collection, of Miles Cotman's astonishing stylistic versatility, we feel that Mrs. Chapman's heretical charges might safely have trusted themselves to him with a hint of their dread of infection with the abhorred Cotman mannerisms. Miles, however, seems to have felt that, as a teacher at any rate, it was incumbent upon him to adhere to the family canon, and consults his father as to what he had best do.

In 1835 Miles Edmund joined his father in London, his younger brother John Joseph then taking charge of the Norwich connexion. In the letter which contains the account of the party at 42, Hunter Street, in November of that year, already mentioned in the QUARTERLY upon J. S. Cotman, his father says that: "Teddy is full of orders, viz.: I have ordered a dozen drawings of him—small ones—wishing them to be dashing and sketch-like, to get him out of his hard, dry manner. He has executed three and more to my satisfaction, for I only said I would give him a guinea apiece; all this with good feeling on both sides you will say. He has made them at least twice the size I asked; this

is all his own fault, a blockhead. Artists in this, at least the best of them, *are all fools.* They don't like to be outdone. I am quite delighted at his taking up the thing so well, and in the way that I would have done so circumstanced." (Dickes, *op. cit.*, p. 383.)

It was towards the close of the following year that John Sell Cotman, finding that the teaching at King's College School was becoming more than he could manage single-handed, appealed to the governing body for assistance. This was at once granted to him, Miles being engaged to help his father, and officially styled Assistant Drawing Master in December, 1836. A lurid light is thrown upon the attitude of the schoolboys of that period towards the art and its preceptors by a sentence in a letter describing the conditions under which Miles Cotman had nearly succeeded, about this same time, in obtaining the post of drawing master in the City of London School. His father here dwells with obvious gratification on the concession of an additional master to "be with the drawing class to keep order during the whole lesson." (Dickes, *op. cit.*, p. 414.)

Nor was it only as a teacher that this dutiful son identified himself with the artistic tradition imposed by his father. The extent to which he was called upon to collaborate in works launched

into the world as those of the elder artist can be gathered from family letters. The first drawing alluded to in the following extracts embodies, in a flamboyant colour scheme of the kind affected by J. S. Cotman in later life, one of the strangest conceptions ever expressed in paint. It had, indeed, once occurred to Turner that an effective colour-contrast might be created by depicting merchandise, escaped from broken packages and a wrecked ship, floating on the sea; but the golden oranges bobbing about in the dark green waves in the foreground of his "Entrance of the Meuse" (1819) are not there in total defiance of possibility. Later on James Holland in his "Titian's House," carried a cognate idea somewhat further by showing us a number of pictures, brought into the open air, leaning against walls in a way ludicrously suggesting the exhibition of a pavement artist. But Cotman's fancy soars far more wildly than either of these. The famous Old Masters collected by Sir Robert Walpole, and long the pride of Norfolk, had many years before been conjured by Catherine the Great from Houghton to the Hermitage, and had accomplished the journey in safety. Cotman chose to imagine them as having suffered shipwreck, and shows them after this catastrophe, through which, although totally unprovided with packing,

even the gilded frames had passed undamaged, arranged in picturesque confusion on the sea-shore. In April, 1838, this bizarre production was approaching completion. "Both Miles and I," writes the elder artist, "are now hard at work—he never working better and I not the worse. (1) Miles and I have been working at a *Sea Shore*—his part the larger of the two, sea, sky, and shipping—and I the foreground figures. The size of the drawing, 3 ft. by 2 ft. 8 in., which I consider a 'Whacker'—for a Whacker it is. . . (3) The next is a view of the Great Western Steamship . . . I made a very accurate sketch, from which Miles has made a very accurate drawing, I putting in the sky and water." A few days later he reverts to the "Russian Merchant Ship on a Lee Shore," as it came to be named when exhibited. "The Drawing," he says, "a very large one, 3 ft. by 2.8. The ships, sea and sky by Miles. The foreground full of figures and pictures and carpets by myself. The best drawing I ever made, price 60 guineas; but that, if it looks as well as I expect it will on the private view, I shall make 70. This subject is the Wreck of the Houghton Pictures consigned to the Empress of Russia." (Dickes, *op. cit.*, *p.* 392.) Sad to say, this triumph of pure Cotmanism found no favour with critics or purchasers, and was disposed of in the sale

of the master's "remaining works" for £4 15s. 0d.

The preceding paragraphs summarise the evidence upon which is founded the assumption that Miles Cotman never achieved producing more than an echo or reflexion of his father's genius. When we turn to the testimony of the drawings in the Bulwer collection a surprisingly contradictory impression awaits us. Many of the subjects had previously been treated by J. S. Cotman, and his versions of them seem sometimes to have formed the foundations of his son's renderings; but very seldom does the style alone afford the least suggestion that this was the case. Another astonishing fact is that nearly all the drawings which bear dates were made within the four years, 1838, 1839, 1840 and 1841. Few artists in the course of a long life undergo the protean changes of style through which Miles Cotman passed in this short period. Endowed with none of his father's genius, originality of perception or technical daring, the reaction from the force of suggestion exercised to compel him into the elder man's orbit seems to have endowed him with the power of easily assuming and casting-off the influence of any other contemporary artist whose style temporarily captivated his fancy. This capacity was assisted by his having at his fingers' ends all

the technical devices of the water-colour painting of the Early Victorian period to a far greater degree than his father, whose method of work remained to the end very much that of Girtin and of Turner in his early time.

If a large proportion of the drawings in the present collection did not bear Miles Cotman's signature, or if not coming direct from the Bulwer collection it was reasonable to presume for them an origin elsewhere than in the Norwich School, it is probable that they would have found themselves distributed amongst the works of some half-a-dozen of the artist's contemporaries. The view of "Bishop's Bridge, Norwich" (No. 14) would have had to be sought for somewhere in the School of John Varley. A fairly acute judge would not have been ashamed of ascribing the "Draining-mills on Breydon Marsh" (No. 5), and the "Exterior of Irmingland Hall" (No. 49) to David Cox in his early middle period. And to a pupil of De Wint far from unsuccessful in catching the manner of the master, the "St. Michael's Churchyard, Norwich" (No. 12), "Billingford Church" (No. 23), "Guist Church" (No. 29), and "Twyford Church" (No. 36), might excusably have been assigned. But the attributions dealt out most freely would assuredly have been to W. J. Müller and R. P. Bonington. Müller's

No. 10. Norwich from the North East.

hand would have been suspected, not unreasonably, in the "West Dereham" (No. 27), "Hackford" (No. 30), "Hellesdon" (No. 32), "Toft" (No. 35), and, above all, in the interiors of the "Vestry at Marsham" (No. 40) and the "Prior's Lodgings at Castle Acre" (No. 47); Bonington's, especially if the subjects had been unrecognised, in the "South Town, Yarmouth" (No. 19), and the interiors of the "Old Roman Catholic Chapel, Norwich" (No. 41), and "Irmingland Hall" (No. 50).

Saved by the artist's methodical care and foresight from hesitating and blundering round questions of authorship, we are left with the less harassing occupation of guessing what opportunities Miles Cotman can have had of familiarising himself with the styles of these contemporaries. In most instances he doubtless found them in the exhibitions of the London water-colour societies. But in the case of Müller, whose influence, it would seem, if Miles Cotman had survived, might have proved the most marked and enduring, there seems to have been personal intercourse brought about through the intervention of Mr. Bulwer. Müller, who in his short life of thirty-three years (1812-1845) may be said to have taken up and carried on the tradition originated in his even briefer span by Bonington (1802-1828), has scarcely been

accorded his due place in the history of landscape-painting. The Norwich School, when he came into contact with its members, had passed its golden age, and the effects of that contact, apart from what he himself claimed to have learned from the works of John Sell Cotman, are confined as far as can be seen to his influence upon that painter's son, Miles Edmund. Still, the episode is interesting, if more from the point of what might have been than from what was, and as Mr. Bulwer took an important part in it, the story deserves a place here. The following account of it is from N. N. Solly's "Life of W. J. Müller" (1875, *p.* 12). "Early in 1831 Müller made a journey to Norfolk and Suffolk, which occupied him about two months. He was probably induced to visit that part of England in consequence of having made the acquaintance in 1830 of Mr. James Bulwer—a gentleman belonging to an old Norfolk family and a cousin, I believe, of the late Lord Lytton. Mr. Bulwer was then residing at Clifton ; he was fond of art, and appreciated the talent and industry of the young artist, W. Müller. He purchased several of his sketches and drawings, introduced him to his friends, and being possessed of a number of drawings by John Sell Cotman (the well-known artist of the Norwich School, and a pupil of old Crome) he lent these drawings to W. Müller, who

copied some of them, and was delighted with their breadth, simplicity and the sacrifice of details to the general effect. Some years later, when both Mr. Bulwer and Müller had removed to London, Müller met Cotman at dinner at that gentleman's house. Mr. G. Fripp was also present, and he remembers Müller telling Cotman how much he felt he owed to him from the study of his works in those early days. Mr. Bulwer's enthusiasm for the works painted by Crome, Constable, Cotman and others in Norfolk and Suffolk had naturally some influence on Müller, and partly led to his choosing low, flat lying reaches of frozen river scenery for many of his early works. When in Norfolk Müller stayed first at the house of the Rev. Mr. Rogers, near Norfolk (*sic*, quaere Norwich). . . . Whilst in that part of the country Müller stayed also at the house of another clergyman, the Rev. Mr. Leathes."

The flowing outlines of this narrative, accurate no doubt in the main, require a little stiffening with dates. During the years 1824 to 1833 the Rev. James Bulwer, who was serving a Curacy at Saint Mary Redcliffe, was living at Clifton. He was at this time occupied in making a collection of illustrations to Collinson's "History of Somerset," on the lines of the far more magnificent series which he later formed to illustrate

Blomefield's "Norfolk." Nothing is now known of the Somerset collections if they still exist; but it is very possible that Müller's talents may have been employed in connexion with them by Mr. Bulwer, much as ten years later, about 1840, Miles Cotman's and, later still, those of Frederick Sandys were called upon to contribute to the Norfolk series. It would appear from Solly's mention of Cotman drawings that Mr. Bulwer had already begun his Norfolk collections while he was still living in the West of England. If this was so it might have been expected that Müller who had been, as it were, sent on a mission into East Anglia and introduced to the hospitality of fellow clergymen by him, would have returned with drawings for Mr. Bulwer's Norfolk portfolios. In point of fact he was only represented there by half a dozen small studies of the interior of Norwich Cathedral executed upon paper with the watermark date 1830.

Mr. Bulwer and Müller both left Bristol for London in the same year, 1833, Müller remaining there until his departure for Greece and Egypt in 1838, Mr. Bulwer until he took up clerical duties in Norfolk two years later. During the three years after Miles Cotman had joined his father, in 1835, both artists may have constantly met Müller in the company of the clergyman, Miles receiving from him the inspi-

No. 13. King Street, Norwich.

ration which Müller in his turn had owed to the young man's father. On the whole, Solly's account seems to tally with the dates better than that given by Mr. Dickes (*op. cit. p.* 397), who represents Mr. Bulwer as inviting Cotman to visit him in Norfolk, and personally presenting him to the "artists' meeting in Norwich" in 1831. Both are probably right in placing the conversation at which George Arthur Fripp (1813-1896) was present after Müller's return from the East in 1839.

With regard to the intercourse between Mr. Bulwer and Miles Cotman, we are fortunately in the possession of a little first-hand evidence, such as is entirely lacking in the case of his father and of Muller, in the series of letters addressed from Norwich by Miles to his father and his brother, John Joseph, in London, preserved in the British Museum (Add. MS. 37029). From the earliest mention of Mr. Bulwer (March 20th, 1834), it appears that he, already a practised amateur of some standing and six years older than Miles, had been addressing some remarks "as to the way a *beginner* should draw the figure" to the young artist. It would seem, however, that the clergyman helped the painter with something more than criticism, for on June 11th following, Miles records having "made Bulwer ten small

drawings." If these are still in the collection they must be amongst the undated specimens, as must be those belonging to the group mentioned in a letter from Miles in London to his brother in Norwich, their situations now being reversed, dating from November of the same year. In this he states that he had "called on Bulwer on Friday, and am glad to find I may go on making drawings for him of Norfolk subjects as long as I can find them." After this Mr. Bulwer's name does not occur in the correspondence for six years; but on November 17th, 1840, John Joseph, who seems to be acting as a sort of agent for his brother in Norwich, is requested to convey twelve drawings to the clergyman and collect six guineas in payment for them. This would appear to have been the moment of high-tide in Miles's connexion with Mr. Bulwer. Again after this a period of inactivity set in, although friendly relationship seems to have been maintained.

Six years later Miles apparently proposed to become again a contributor to the clergyman's portfolios, and drew from him the following letter, the only one of any Cotman-Bulwer correspondence which chance has preserved, and now in a volume belonging to the Reeve Collection in the British Museum (Dept. of Prints and Drawings, *Cotman Family, f.* 36).

My dear Sir, Aylsham. *Dec. 24th*, 1846.

I did not intend that Mr. Gobble should arrive in Henrietta Street without a formal introduction, but as he proved himself an agreeable acquaintance I will make no apology on that head, but I am really vexed with myself when I call to mind how long it is since I received your drawings and your letters—I beg now to say that the drawings are most acceptable, and that if you will repay the enclosed five pounds in the same way I shall be much gratified—If it were not asking too much, I would suggest a variety in the execution, viz., that you should make me a few pencil or slightly tinted brown drawings such as you and I have seen in dozens in your Father's folios. My size is large—not less than 22 by 15 inches—now suppose you paste down a sheet of royal or some thick paper above 22 by 15 and place a drawing of 13 by 8 or 9 inches in the middle, & tell me what you can afford them for, and we may from time to time do a little business that may be agreeable to both—I could send you the subjects, but you must have many in your folios that are not in my collection—for instance, I recollect the Norman interior of the room at Bromholm now a granary—a near view of Hunstanton *old* light house, drawn with Mr. Edwards—some groined arches at Hickling Priory—interior of the stable—subjects at Cromer, Thetford, Lynn, etc. Should you come into Norfolk this Christmas pray let me know—indeed I shall be glad to see you but the dull routine of my life & interrupted health offer but little temptation to you to accept my invitation in the winter however, I shall be glad to see you—With every good wish that the season suggests, believe me, dear Sir,

Yours very truly,
JAMES BULWER.

From the present contents of the collection it is only possible to suppose that next to nothing came of these negotiations. Only two or three dated drawings definitely belong to this period. In them, rather pathetically and touchingly, Miles is evidently seeking to commemorate the friendship between his dead father and the collector, especially the sketching tour made by John Sell Cotman in the last autumn of his life in company with Mr. Bulwer, the excursion which had produced the indescribably impressive series of chalk studies—"The World Afloat" and others—now in the British Museum. Twelve of these sketches Miles had reproduced in lithography, and from amongst them he selected two, the "Interior of Aylsham Church" (No. 92)—Mr. Bulwer's own Church—and the "Interior of Tuttington Church" as the subjects, the one of a finished sepia drawing, the other of a large water-colour, for his patron's portfolios. A third drawing, "A doorway at Wickmere Church" (No. 70), is in itself a sort of monument of the triangular friendship; for on it Miles has placed his father's and Mr. Bulwer's initials as well as his own, with the dates 1846-47.

As far as can be discovered these were the last works carried out by the artist for this patron. It may be that his occupation as a teacher in

No. 16. Thorpe Valley on the Yare.

London, especially in connexion with the post at King's College School, to which he had succeeded at his father's death, left him little time for such work as Mr. Bulwer required. Failing health may have been an added cause. This compelled him at last to resign his appointment in London and retire to Norfolk, where his uneventful life came to an end in the Norfolk and Norwich Hospital on January 23rd, 1858.

List of Drawings by Miles Edmund Cotman selected from the Bulwer Collection

1. Bedingham Village and Church, Norfolk.
   Signed and dated 1840.
   Sepia, $4\frac{1}{2} \times 7\frac{1}{2}$ inches.

2. Bramerton Hills, near Norwich.
   Signed and dated 1839.
   Sepia, $5\frac{3}{4} \times 9$ inches.

3. Bramerton Hills, near Norwich; the River Yare winding in the middle distance.
   Signed and dated 1838.
   Water-colours, $6 \times 10\frac{1}{4}$ inches.

4. Mud-dredger on Breydon Water; Yarmouth in the distance.
   Signed and dated 1839.
   Water-colours, $4\frac{3}{4} \times 8\frac{3}{4}$ inches.

5. Draining windmills on Breydon Marsh; Yarmouth in the distance.
   Signed.
   Water-colours, $6\frac{1}{2} \times 9\frac{1}{2}$ inches.

No. 22. East Barsham.

6. A Wherry on the Yare at Coldham Hall, a windy day.

Signed and dated 1839.

Sepia, $6\frac{1}{4} \times 9\frac{3}{4}$ inches. [Plate II.

7. Watering horses, Costessy Park, near Norwich.

Signed and dated 1840.

Sepia, $6\frac{1}{4} \times 5\frac{1}{2}$ inches.

8. Norwich from the East; the Castle in the middle; the Tower of St. Peter Mancroft on the left; other Church Towers in the distance to the right.

Unsigned.

Sepia, Sketch for the following drawing, 5×7 inches.

9. Norwich from the East; the Castle in the middle; the Tower of St. Peter Mancroft on the left; other Church Towers in the distance on the right.

Signed.

Water-colours. Finished drawing from the preceding study, $7\frac{1}{2} \times 10\frac{1}{2}$ inches.

Lithographed by Day and Haghe.

10. Norwich from the North-East ; the Cow Tower seen across the Wensum in the foreground ; the Cathedral in the middle distance, the Castle and City beyond.

Signed and dated 1838.

Sepia, $5\frac{3}{4} \times 8\frac{1}{2}$ inches. [Plate III.

11. Norwich from the site of the Thorpe Railway Station on the South-East ; the River Wensum and Foundry Bridge in the foreground ; the Cathedral against the sky in the middle.

Unsigned.

Sepia, 5 × 7 inches.

Lithographed by Day and Haghe.

12. Old Houses with passage beneath leading to St. Michael's Churchyard, Norwich.

Signed with initials.

Water-colours, $8\frac{1}{2} \times 6$ inches.

13. The River Wensum with backs of old Houses in King Street, Norwich.

Signed and dated 1840.

Water-colours, $5\frac{1}{4} \times 8\frac{1}{2}$ inches. [Plate IV.

14. Bishop's Bridge, Norwich.

Signed.

Water-colours, $6\frac{3}{4} \times 9\frac{3}{4}$ inches.

15. On the Banks of the Yare at Reedham, Norfolk.

Unsigned.

Etched by M. E. Cotman. Published 1846. Mr. Dickes, "Norwich School of Painting," *p.* 397, describes this subject as Postwick Grove, and as founded upon a chalk drawing by J. S. Cotman, made probably in 1839, formerly in the Theobald collection.

Water-colours, 5 × 7½ inches.

16 Thorpe Valley on the River Yare, Norfolk.

Signed.

Sepia, 5½ × 9¾ inches. [Plate V.

17. The White House, Whitlingham, Norfolk.

Signed.

Sepia, 5¼ × 10 inches.

18. The North Pier, Yarmouth, Norfolk, as it appeared in 1823.

Signed.

Sepia, 5 × 9¼ inches.

19. On the Banks of the Yare, Southtown, Yarmouth, Norfolk.

Signed and dated 1839.

Water-colours, 6½ × 9¼ inches.

20. A Tower on the Walls, Yarmouth, Norfolk.
Signed and dated 1839.
Water-colours, $9 \times 6\frac{3}{4}$ inches.

21. Attlebridge Church, Norfolk, from the South-East.
Signed.
Water-colours, $6\frac{1}{4} \times 10\frac{1}{4}$ inches.

22. East Barsham Church, Norfolk, from the South-West.
Signed and dated 1839.
Water-colours, $7\frac{1}{2} \times 10\frac{3}{4}$ inches. [Plate VI.

23. Billingford Church, Norfolk, from the North-East.
Signed.
Water-colours, $7\frac{1}{4} \times 11\frac{1}{4}$ inches.

24. Binham Priory from the South.
Signed and dated 1840
Sepia, $5\frac{1}{2} \times 9\frac{1}{2}$ inches.

25. Burnham Overy Church, Norfolk, from the South-East.
Signed and dated 1839
Water-colours, $6\frac{1}{4} \times 10$ inches.

No. 32. Hallesdon Church

26. Burnham Thorpe Church, Norfolk, from the East.
Signed and dated 1840.
Water-colours, 5 × 8 inches.

27. The South Porch and Tower of West Dereham Church, Norfolk.
Signed and dated 1839.
Water-colours, 7 × 5 inches.

28. East End of Emneth Church, Norfolk.
Signed and dated 1840.
Water-colours, 4 × 6 inches.

29. Guist Church, Norfolk, from the South.
Signed and dated 1839.
Water-colours, 7 × $11\frac{3}{4}$ inches.

30. Hackford Church, Norfolk, from the South-East.
Signed.
Water-colours, 6 × $8\frac{1}{2}$ inches.

31. The South Porch and Tower of Hadiscoe Church, Norfolk.
Signed.
Water-colours, $6\frac{1}{2}$ × $4\frac{3}{4}$ inches.

32. The South Side, Porch and Spire of Hellesdon Church, Norfolk.

Signed.

Water-colours, $10\frac{1}{2} \times 8$ inches. [Plate VII.

33. Kirby Bedon Church, Norfolk, from the South-West.

Signed.

Water-colours, $5\frac{3}{4} \times 8\frac{1}{2}$ inches.

34. Narborough Church, Norfolk, from the South-East.

Signed.

Water-colours, $6\frac{3}{4} \times 9\frac{3}{4}$ inches.

35. The South Porch and Tower of Toft Church, Norfolk.

Signed and dated 1839.

Water-colours, $7 \times 5\frac{1}{4}$ inches.

36. Twyford Church, Norfolk, from the South-West.

Unsigned.

Water-colours, $7\frac{1}{2} \times 11\frac{1}{2}$ inches.

37. Wymondham Church, Norfolk, from the South-East.

Signed.

Water-colours, $6\frac{1}{2} \times 8\frac{3}{4}$ inches. [Plate VIII.

No. 37.

Wymondham Church.

38. Interior of Attleborough Church, Norfolk, Norman Arches under the Tower.
Signed and dated 1838.
Water-colours, $5\frac{3}{4} \times 8\frac{1}{2}$ inches.

39. Interior of Kirby Bedon Church, Norfolk, looking West.
Signed and dated 1838.
Water-colours, $6 \times 6\frac{1}{4}$ inches.

40. Interior of the Vestry, Marsham Church, Norfolk.
Unsigned.
Water-colours, $5\frac{3}{4} \times 8\frac{3}{4}$ inches.

41. Interior of the Old Roman Catholic Chapel, Norwich.
Signed and dated 1838.
Water-colours, $8 \times 5\frac{3}{4}$ inches. [Plate IX.

42. Entrance to the Choir of Norwich Cathedral.
Unsigned.
Water-colours, 10×7 inches.

43. South Porch of North Burlingham Church, Norfolk.
Signed and dated 1838.
Water-colours, $9\frac{1}{2} \times 6\frac{3}{4}$ inches.

44. Canopied Stone Seats and Piscina in Great Snoring Church, Norfolk.

Signed.

Water-colours, 6 × 8 inches.

45. Steps and Shaft of a Cross at Binham, Norfolk.

Signed and dated 1838.

Water-colours, $9\frac{1}{2} \times 6\frac{1}{4}$ inches.

46. Font in a Garden at Fincham, anciently in the Church of Burnham Deepdale, Norfolk.

Signed and dated 1839.

Water-colours, $6\frac{1}{2} \times 5\frac{1}{4}$ inches.

47. Interior of a Room in Castle Acre Priory, Norfolk.

Signed with initials.

Water-colours, $6 \times 9\frac{1}{2}$ inches.

48. Ruins of Caistor Castle, Norfolk.

Unsigned.

Water-colours, $6 \times 4\frac{1}{2}$ inches.

49. Irmingland Hall, Norfolk, from the South-West.

Signed.

Water-colours, $6 \times 9\frac{3}{4}$ inches.

50. Interior of the Hall of Irmingland Hall, Norfolk.

Unsigned, but inscribed in the Artist's writing.

Water-colours, $6 \times 8\frac{1}{2}$ inches. [Plate X.

The Bulwer Collection also includes Water-Colour Drawings, signed by Miles Edmund Cotman, of the following Norfolk subjects:

51. Exterior of Titchwell Church (1838).

52. Exterior of Hales Church (1841).

53. Interior of Bedingham Church (*undated*).

54. Interior of Burnham Overy Church (1839).

55. Interior of Hanworth Church (1839).

56. Interior of Norwich Cathedral; the Eastern Bay of the Nave with the Tomb of Sir John Hobart (1839).

57. Interior of the Oriel of the Old Roman Catholic Chapel, Norwich (1841).

58. Cross at Mileham (1839).

59. Cross at Stanhoe (1838).

60. Stone Sedilia in Acle Church (1838).

61. Stone Sedilia in Burnham Thorpe Church (1846).

62. Doorway of Erpingham Church (1839).

63. North Doorway of Framingham Earl Church (1840).

64. South Doorway of Framingham Earl Church (1838).

65. Doorway of Kenninghall Church (1840).

66. Doorway at Langley Priory (1838).

67. Doorway of St. Julian's Church, Norwich (1841)

68. Doorway of St. Simon's Church, Norwich (1840).

69. Doorway of Upwell Church (1839).

70. Doorway of Wickmere Church (1846-7).

71. Font in Belaugh Church (1840).

72. Font in Castle Rising Church (1840).

73. Font in Hautbois Church (1839).

74. Font in Hunstanton Church (1838).

75. Font in Kirby Cane Church (1839).

76. Font in Ludham Church (1840).

77. Font in Mundham Church (1840).

78. Font in St. Michael's at Plea Church, Norwich (*undated*).

79. Font in Great Plumstead Church (1838).

80. Font in Roughton Church (1839).

81. Font in Twyford Church (1839).

82. Font in Wroxham Church (1840).

Also signed Drawings in Sepia of:

83. Blakeney Church from the Marshes (1840).

84. Breydon Water from Yarmouth Bridge (1839).

85. A Breakwater at Cromer (1840).

86. Pool in the Hospital Meadows, Norwich (*undated*).

87. A Crane at Great Yarmouth (1840).

88. The Mouth of the Bure, Yarmouth (1839).

89. Exterior of Chedgrave Church (1840).

90. Exterior of Gillingham Church (1840).

91. Exterior of Gresham Church (1840).

92. Interior of Aylsham Church (1846).

93. Interior of Emneth Church (1840).

94. Interior of the Bauchun Chapel, Norwich Cathedral (*undated*).

95. Exterior of Fincham Hall (1840).

96. Interior of the Kitchen at Heigham Hall (*undated*).

97. Interior of the Stables at Oxnead Hall (*undated*).

List of Works exhibited by Miles Edmund Cotman in Norwich and London 1823-1855.

(O.) Oil. (W.) Water-colour. Where no indication is given the medium is not known.

Norwich Society of Artists.

(Described as Master M. E. Cotman, no address)

1823 165. Pencil drawing

167. Summer House on River Waveney—Pencil drawing

1824 192. View on the River Sarthe at Alençon

1825 119. An Aquebusier of the Reign of Queen Elizabeth

128. A Bandoleer of the Reign of Elizabeth

131. Boats

132. A Study

136. A Bandoleer of the Reign of Elizabeth

142. A Bandoleer of the Reign of Elizabeth

Norfolk and Suffolk Institution for the Promotion of the Fine Arts.

1828 143. A Yarmouth Coble

147. Fishing Boats in a Calm

150. Anchors, etc.

1828 156. Humber Keel in the Thames

157. Wood Barges

159. Barges at Yarmouth

165. A Thames Sailing Barge

1829 126. Fishing Boats, Carrow

128. Dutch Fishing Boats on the Beach at Yarmouth

131. Bacharact on the Rhine

138. Scene in Gunton Park

139. Norwich Wherries

140. View from the Bridge over the Sambre at Namur

141. Fishing Boats in a Gale

144. A Galliott

146. Cromer Fishing Boats

151. Thuilleries from the Quay, Orsay (*sic*)

152. Fountain of the Stone Cross at Rouen

154. Dutch Passage Boats on the Meuse

155. Scene at Hackney

160. Dog, from plaster

181. Bruges

191. Fishing Boat

192. Two Views at Cromer

195. Scene in Petersham Wood

197. Scene at Peckham

201. Thorpe Beach

1830 21. Hotel de Ville and Fountain at Weisbaden

24. Humber Keel

1830 26. The Grand Square of the Jesuits, the Panfilu (*sic*) Palace to the right, etc.

33. Fishing Boat, off Yarmouth

37. Dutch Galliott

38. Street Scene and Fountain and Weisbaden

42. Man of War Tender, off Portsmouth

54. Entrance to the Great Canal at Venice

56. A River Scene

1831 8. Fishing Boat in a Squall, in the collection of J. S. Cotman

1832 9. Boats in the Medway—Sunset

22. Study of Tapestry

23. Sea View

32. Study of Armour and Tapestry

38. Boats on the Medway

46. Hay Boats on the Thames

50. A Seventy-four in a Gale

52. Convoy dispersed

1833 7. Sketch, Norwich Cathedral

8. Sketch, Norwich Cathedral

16. Scene on the Thames, Morning

17. Sketch, Norwich Cathedral

27. Sketch, Norwich Cathedral

62. The Dreadnought and Grampus Hospital Ships on the Thames

78. Sketch, Attleborough Church

No. 41. Old Roman Catholic Chapel, Norwich.

Norfolk and Norwich Art Union.
(First Exhibition, 1839).

42, Hunter Street, Brunswick Square.

1839 34. Sea View (O.)

106. Wreck (O.)

135. Sketch on Breydon Water, near Yarmouth (O.)

230. Sea View (W.)

241. Deptford Dockyard (W.)

261. Interior of a shed (W.)

333. Sea View—Evening (W.)

346. Sea View—Mouth of the Thames (W.)

East of England Art Union
(Norwich, 1842. First Exhibition)

London.

1842 22. South-east Corner of the Reindeer Paddock, Gunton Park, Norfolk

24. Scene at Whitlingham, Norfolk

110. Off the Dutch Coast

123. Hanworth Common, Norfolk

Norfolk and Norwich Association for the Promotion of the Fine Arts. (4th Exhibition, 1853).

9, Holles Place, Haverstock Hill, Middlesex.

1853 21. Boats on the Medway, a Calm (O.)

29. Yarmouth. Fishing Boats off the Coast (O.)

Thorpe, near Norwich.

1855 28. North Beach, Yarmouth (O.)

47. On the Yare (O.)

77. Sea View (O.)

190. Sea View (O.)

196. Boats on the Medway, Calm (O.)

317. Outhouse at Hanworth (Water-colour)

1856 263. Coast Scene (O.)

287. Dutch Galliott running into port (O.)

Society of British Artists, Suffolk Street, Pall Mall East.

42, Hunter Street, Brunswick Square.

1835 636. Hay Barge, Thames (W.)

673. Taking out stores for a Fishing Boat off Great Yarmouth (W.)

694. A Boat waiting for passengers off Cromer

Same address.

1836. 228. Sea View (O.)

467. Yarmouth Fishing Boat (Lugger) off Lowestoft (O.)

Same address.

1838 239. A Dutch Galliott passing through a Fleet of Shrimpers off Great Yarmouth (O.)

329. Beach Scene, Great Yarmouth (O.)

Same address.

1839 523. The Mouth of the Yarr *(sic)*

Same address.

1840 156. Sea View (O.)

352. Vessels on the Bar at the Mouth of the Yare (O.)

546. Dutch Fishing Boats off Yarmouth (W.)

644. Eel catcher on Breydon Water (W.)

Same address.

1841 74. Scene at Gunton, Norfolk (O.)

147. Lugger in a Gale (O.)

191. Scene at Bramerton, Norfolk (O.)

479. Boats—calm (O.)

627. Yarmouth Beach after a Gale (W.)

637. The News of Peace arriving in Yarmouth, during a Gale, December 27, 1814 (W.)

Same address.

1842 89. Sea View. Fresh Breeze (O.)

Royal Academy.

42, Hunter Street, Brunswick Square.

1840 452. Sea View

1841 440. Boats becalmed

583. A lee-shore

9, Holles Place, Haverstock Hill.

1851 771. Near the Coast, a recollection

British Institution.

42, Hunter Street, Brunswick Square.

1840 146. Indiaman Ashore (40 × 51 in.)

3, Henrietta Street, Brunswick Square.

1845 109. Sea View (21 × 26 in.)

227. Boats on the Medway, a calm (31 × 29 in.)

456. Scene at Whitlingham, Norfolk (22 × 26 in.)

9, Holles Place, Prince of Wales' Road, Haverstock Hill.

1852 362. Vessels leaving Port (21 × 27 in.)

Same address.

1854 191. Boats on the Medway. Calm

536. Yarmouth Fishing Boats

No. 50.

Interior of Irmingland Hall.

The Smee, Great Plumstead, Norfolk.

1856 81. On the Banks of the River at Whitlingham

345. Sea View

536. Landscape on the Banks of the River at Whitlingham

Paintings by deceased Norfolk and Norwich Artists and of Modern Artists, 1860.

1860 304. Woody landscape (W.), lent by Mr. C. Stavard, Yarmouth

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Norwich Art Loan Exhibition, 1878.

1878 111. Dutch Boats. *(R. W. Burleigh)* (O.)

160. Yarmouth Jetty and Beach. *(John King)* (O.)

445. Sea Piece. (*Thomas Edwards*) (W.)

457. Sea View. (*Thomas Edwards*) (W.)

476. A Sea Piece. (*G. H. Christie*) (W.)

494. Sea Piece. (*Dowager Lady Buxton*) (W.)

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